# BOLIVIA

By E. M. NEWMAN
*Lecturer and Traveler*

*MENTOR GRAVURES*

A PACK TRAIN OF LLAMAS IN LA PAZ

LA PAZ—FROM THE RIM OF THE HEIGHTS

HOUSE OF CONGRESS LA PAZ

THE NATIVE BOLIVIAN INDIAN

*MENTOR GRAVURES*

INCA TEMPLE OF THE SUN, ON LAKE TITICACA

ORURO

STREET SCENE AND MARKET, SUCRE

BOLIVIA is another Thibet; one of the highest inhabited plateaus in the world. It is one of the richest mineral sections, as it now produces about one-third of the world's supply of tin, and contains vast wealth in its rich copper, gold, and silver mines. Nearly ninety per cent. of its population is of Indian origin, and to this fact may be attributed its slow progress; as outside of its capital city, almost everything is still in a primitive state.

Since its last war with Chile, it has been shut off from the sea-coast; and to get to Bolivia one must now cross either Chile or Peru, which necessitates a long journey by rail; and if the entrance be by way of the Peruvian gateway, Mollendo, Lake Titicaca must also be crossed.

Lying in a valley, at an altitude of more than 12,000 feet above the level of the sea, is the Bolivian capital, La Paz, the City of Peace. It is picturesquely situated in a huge bowl, cut into the plateau; and to reach it one must descend in an electric car, 1,300 feet down the steep slope, where, at the bottom of the cup, lies a city of more than 150,000 people. In its situation, it is probably the most remarkable of all capitals. Although called the City of Peace, it has been the scene of turmoil and strife ever since the Spaniards invaded these solitudes.

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STEAMER ON LAKE TITICACA
The parts of this steamer were carried to the lake by rail and put together there

Rising high above the city is beautiful Illimani, one of the highest peaks of the Andes. Perpetually clad in snow, this magnificent mountain dominates the view, and is one of the most striking scenic features of Bolivia.

In the central square of La Paz rises the cathedral, which has been in process of building for forty years, and at the rate it is progressing it will probably not be completed for another century. On this same central square is the Bolivian House of Congress, nearly all of its members of Indian origin. This plaza is the center of political life, and radiating from it are the principal business thoroughfares.

Plaza San Francisco is another of the important squares of the city, and takes its name from the magnificent church, one of the most artistic structures in South America. Upon this square, at all hours of the day, there is a fascinating panorama of life; for, passing constantly, are picturesque Indians, clad in grotesque costumes, many of them driving burros or the Andean beast of burden, the llama.

## *Native Costumes*

In no other city of the world are the costumes worn by Indians as elaborate as those seen in the streets of La Paz. The Cholo or half breed is resplendent in garments of the brightest colors. The women in particular are gorgeously arrayed in silk skirts, kid boots and straw hats.

There is a curious custom which is rigidly observed. Full blooded Indians must wear felt hats, and are looked upon as inferior in social standing. The Cholos may always be distinguished by their straw hats, which are never worn by the others. Having married a Bolivian, or perhaps a white man, a Cholo woman considers herself quite a superior being. She delights in patronizing the best shops, where she seeks only the costliest silks, the gayest of shawls, and kid boots with high heels, which are imported from France or from the United States.

When fully attired, she is a sight to behold. Arrayed in all her finery, she promenades like a queen through the streets of the city; and yet, back of it all, the influence of blood is evident. She may dress ever so elaborately, but the old customs still cling; she still insists upon carrying her baby on

her back in good old Indian fashion, and she is not averse to carrying her market basket when she goes to the market to make her purchases. Most numerous among the Indians are the Aymaras, who, unlike the Quichua Indians of Peru, are surly and inclined to hold aloof from the white man. They are seemingly indifferent to the white man's influence. For clothing, the Aymara men wear shirts and trousers of a coarse cotton material; and over their shoulders is thrown a poncho of heavy woolen cloth. Aside from their poncho, the most attractive part of their costume is a curious woolen head-covering, beautifully embroidered with beads in gay colors. In a climate where it is always cold except at midday, these caps with their long ear-muffs are very serviceable. Women who are wives of full-blooded Indians make no pretension in the way of attire, and they accept without question their social status, which relegates them to an inferior position.

## *Customs and Laws*

Much of the trading carried on with the Indians is done by barter; they bring their farm and garden produce to the city, and exchange it with dealers for groceries or wearing apparel. Very few of them accumulate money, and wealth is very rare.

ON LAKE TITICACA

Many of their laws are unique, and are no doubt born of tribal customs which have been handed down for generations, and yet are usually rigidly observed. If, for instance, a doctor loses seven patients, Indian law decrees that the career of the doctor must terminate, and that his life must be a forfeit for his failure to save the lives of his patients. After the Indian doctor has lost his sixth patient, he usually departs for some unknown place.

BALSA BOAT
Native making the boat of reeds

Although the Bolivian capital is overwhelmingly Indian in point of population, in appearance it is decidedly modern. Its streets are paved with cobblestones, but as a rule are clean and kept in good condition. The pavements may be rough, but it must be borne in mind that there are very few level thoroughfares; most of the streets are very hilly, and would be almost impossible to navigate were it not for the cobblestones, which permit men and beasts

LA PAZ, VIEWED FROM THE RIM—MT. ILLIMANI IN THE DISTANCE

to maintain a foothold. Municipal laws will not permit Indians to make use of the thoroughfares for their llamas during business hours; they are brought into the city early in the morning, remaining in some patio or courtyard awaiting the evening hours, when their owners drive them home. At sunset one may see long trains of these quaint animals driven through the streets on their way back to the farms. The llama lends picturesqueness to one of the most unusual cities on the face of the globe.

Little or no coal is burned, as it costs $60 per ton, and only the very wealthy could afford to use it. There is no wood, so few of the houses are heated. Most of the English and American residents use oil burners or electric heaters in their homes; but even the principal hotel is so cold that men usually go to dinner in their overcoats and the women enveloped in furs. Most visitors usually retire immediately after dining, as the night air is so cold that it can be endured only by those acclimated. It is no uncommon thing for a guest at the hotel to pile upon his bed all the available covering that he can obtain, including the carpet on the floor of his room.

One might imagine that Cholo women are unusually corpulent; but this is apparent only because of the fact that they don from twelve to twenty skirts. At times, contests are held between Indian belles as to which has the more gorgeous petticoats, and also the greater number.

A winner is said to have displayed as many as twenty-four, disclosing a collection of brilliantly colored petticoats unequaled elsewhere for variety.

THE EVENINGS ARE COLD IN LA PAZ

## *Religion in Bolivia*

Both Bolivians and Indians are, as a rule, Catholics. On Corpus Christi day, which is religiously celebrated, there is a curious procession in which thousands of people take part, and a strange combination of Cholos, Aymaras and native Bolivians wend their way through the various thoroughfares. In this parade, the Cholo women discard their straw hats and wear their shawls instead. Most of them belong to church societies, and these organizations are indicated by ribbons worn around the neck, the color denoting the society to which the wearer belongs.

A LEADING CITIZEN

All the dignitaries of the church take part in the Corpus Christi day procession. Business is practically suspended, and the President of the Republic, accompanied by the members of the Houses of Congress and all the officials of the Government, march to the cathedral, where services are held. On various thoroughfares, altars are erected, and these are usually decorated by the members of the different ladies' societies.

Religion has a strong hold on the people of Bolivia. One not affiliated with the church is looked upon with suspicion and becomes a social outcast. In no other country are the churches better attended.

THE FAITHFUL, HARDWORKING LLAMAS

## *Streets of La Paz*

The most attractive of the thoroughfares in the Bolivian capital is the Alameda, a wide avenue lined with trees, and having in its center a promenade. It is on this thoroughfare that the various legation buildings are situated. As usual, one may walk along this street and seek

for the most unattractive building and be quite sure that it is the American legation building. Almost every government is here represented, so that the Alameda might be said to be the center of diplomatic life.

A HILLY STREET IN LA PAZ

La Paz is surprisingly modern in the architecture of its business structures. Most of the buildings are of brick, plastered over and painted. Many of its shops would be a credit to an American city. They are by no means mere country stores, but carry an astonishingly good class of merchandise, and many of the products of France and the United States are displayed for sale in the various shop windows. To leave the capital city, one must ascend by electric railway to the plateau, where is situated the railway depot. One may go directly south by rail all the way to Antofagasta, Chile, where steamer connections are made for Valparaiso. On this journey, one obtains a wonderful view of the back-bone of the Andes, traveling along a plateau averaging in height about 14,000 feet above sea level. The snow-clad summits of this mighty range of mountains are constantly in sight. There are few cities along the railway. Perhaps the most important of the Bolivian towns is Oruro, which is in the center of a very rich salt country, and as the railroad approaches the Chilean boundary there are rich deposits of borax and nitrate.

ALAMEDA, LA PAZ
Where the foreign Legation buildings are

Many travelers experience all the terrors of soroche or mountain sickness when traveling on the high Bolivian plateau. The altitude is dangerous for some people, and in a few cases results fatally. One whose heart is weak should not attempt the journey, as it is trying even upon

CHURCH OF SAN FRANCISCO, LA PAZ

the strongest constitution, and such evidences of altitude as nose-bleed and dizzy spells afflict even those who are accustomed to high altitudes.

## *Sucre*

During the cold winter months, many Bolivians descend the eastern slope of the Andes to Sucre, which has become a favorite winter resort for diplomatic representatives. Sucre is several thousand feet lower than La Paz, and its climate is somewhat milder. Lower down, toward the Brazilian boundary, there are tropical forests and a wild, uninhabited country where disease lurks; and here are great jungles and swamps, making human habitation almost impossible except for the aboriginal tribes, which seem to be immune to the fevers that infest this low-lying country. Among other important cities in Bolivia are Potosí, and Cochabamba, where there is an American school, a branch of the American Institute of La Paz. A number of young American men and women have voluntarily left home and friends and have gone to Bolivia to teach the youth of that country. The best families send their children to the American schools, and the Bolivian boys and girls are not only taught the English language, but they are made familiar with the history of the United States. It is the ambition of many of the sons of Bolivian parents to acquire the language, so that they may make their future home in America. The American teachers are unusually capable young men and women, and the standard of efficiency that one finds in the American Institute is a credit to the young people who have made the sacrifice of leaving home and living in Bolivia.

LOOKING DOWN THE ALAMEDA, LA PAZ

The military system is patterned after that of Ger-

many, as the soldiers of the country have been drilled by German officers, and their influence is plainly evident in the familiar goose-step and the various manœuvers that one may observe in military camps. The Bolivian soldiers have not the fighting qualities of the Chileans, and in past wars have proved anything but a match for their neighbors to the south.

BOLIVIAN INDIAN MOTHER

BOLIVIAN FARMERS

BOLIVIAN CHILDREN OF THE MOUNTAIN COUNTRY

## *Lake Titicaca and Guaqui*

In going from La Paz to Lake Titicaca, one travels over a level plateau, nearly three miles above the sea. Little or nothing grows at this altitude, and the few Indians living on this plain must have their food supply brought up from the valleys below on the backs of llamas. Other than mines, there is no inducement for even an Indian to make his home on this lofty plateau. There is no source of income other than working in some of the gold, silver and copper mines which abound in these altitudes.

Guaqui, a little town on the shores of Lake Titicaca, is the terminus of the railway. A regiment of cavalry is stationed at this port, as it in reality forms the boundary line of the country. In this little place, one obtains his final glimpse of the picturesquely attired Cholo women, as they are rarely seen outside of Bolivia. In their native country, their appearance excites no unusual interest; but even in Peru they are subjected to a certain amount of ridicule, which is displeasing to these haughty belles.

Because of the intense cold, school children are often seen seated in the open air, where they may enjoy the benefit of the warm sun. This applies largely to the smaller towns and villages, as in the larger cities the school houses are now quite comfortable.

# BOLIVIA

Lake Titicaca is a great inland sea, lying between the two ranges of the Cordillera, and is very high above the ocean. Its area is about one-third that of Lake Erie, and its present length is about 120 miles, while its greatest width is about 41 miles. It is, without doubt, one of the highest navigable bodies of water in the world.

Among the water plants that one sees growing in the lake is a sort of rush, which abounds in shallow water from two to six feet in depth, and rises several feet above the surface.

STREET ALTAR, CORPUS CHRISTI DAY, LA PAZ

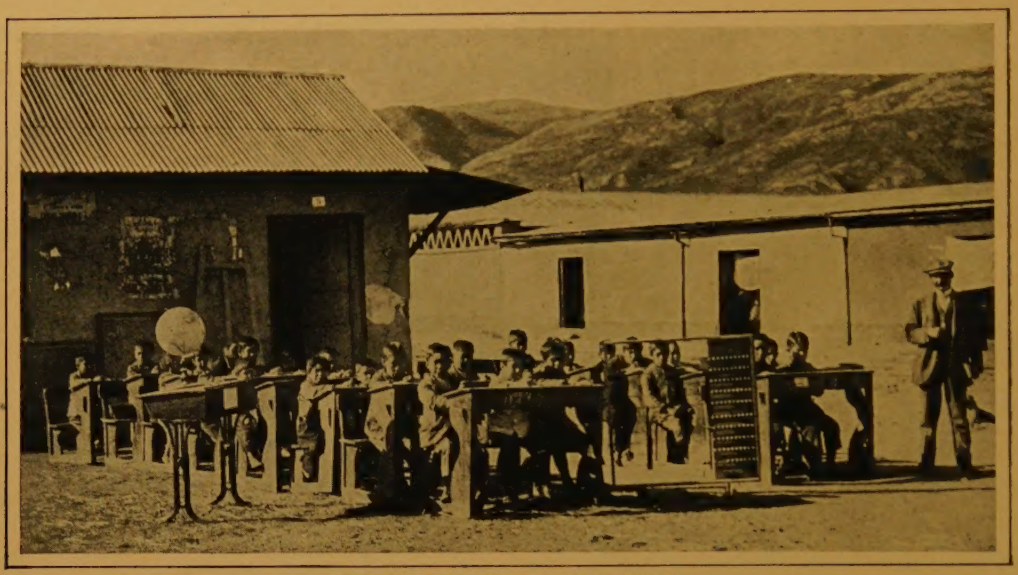
It is this material which the Indians, having no wood, use to construct their boats. In these apparently frail craft, propelled by sails of the same material, they traverse the lake, carrying with them two or three men, and in addition, a heavy load of merchandise.

## *Balsa Boats*

There is considerable skill exercised in the making of the balsa, as these reed-boats are called. Centuries of experience have taught the Indians the process, which has been developed to a remarkable stage of perfection, enabling them to defy the storms which are so frequent. The short, heavy waves make navigation dangerous even for much larger boats than the native balsa.

CAPITOL BUILDING IN SUCRE

Like the waters of Lake Superior, these are too cold for the swimmer; but the lack of bathing facilities gives the Indian but little concern. The greatest depth of the lake is said to be about 600 feet. Fish are plentiful, and the few Indians who live around the shores of the lake devote themselves principally to fishing. As far as habitation is concerned, other than Puno on the Peruvian side and Guaqui on the Bolivian, there are but a few scattered villages.



OPEN-AIR SCHOOL—GUAQUI, BOLIVIA

ON THE STATE ROAD FROM POTOSÍ TO SUCRE

Four steamers ply to and fro between these ports, connecting with the train service. These boats were brought from England, taken in sections by railway and put together on the shores of the lake. They are today used to transfer freight, which arrives by sea at a Peruvian or Chilean port, and is carried by rail to Puno, then across the lake to Bolivia.

Numerous islands dot the surface of the lake. One is of real interest. It is known as Titicaca Island. It has a population of about 300, but of that number there is but one man who can read and write. In all Bolivia, only 30,000 children attend school, out of a total population of 2,000,000. The aborigines do not seem to care for education, and the Bolivians of European race are few in number.

## *Inca Ruins*

On a small island in Lake Titicaca is the ruined Temple of the Sun, another reminder of the days of the Incas. When that empire flourished, this portion of Bolivia was also under the domination of the Inca ruler; and even today, in some parts of Bolivia, one still comes upon numerous evidences of Inca rule, such as the ruins of buildings, temples and stone images, which plainly indicate that they were the work of that remarkable, ancient people. Inaccessible as is the country, for one who can

stand the journey it affords much of interest. If there were nothing more in Bolivia than the view afforded in looking down from the rim of the cup upon La Paz, this alone would tempt one to visit the country. The buildings of this city have the appearance of so many tea leaves left in the bottom of a cup, so tiny do they seem from above. Another glorious scene is that of the encircling mountains that surround Lake Titicaca, crowning it with a diadem of snow-covered peaks—a view that is unsurpassed among the world's natural wonders.

CITY ADMINISTRATION BUILDING, SUCRE

## *The Interior Waterways*

Although Bolivia has no seaport, the country has a great network of rivers. The entire length of Bolivia's navigable streams is about 12,000 miles. These naturally provide excellent means of transportation and communication. The Paraguay River is navigable for about 1,100 miles for steamers of from eight to ten feet draft. The Itenes has about 1,000 miles of navigable water. Another river, the Beni, is navigable for 1,000 miles for steamers of six feet draft only. Other streams, such as the Pilcomayo, Mamore, Sara, and Paragua Rivers can accommodate light draft vessels for distances varying from 200 to 1,000 miles.

THE PLAZA IN SUCRE

From the ocean Bolivia can be approached through the ports of Mollendo, in Peru, or Arica and Antofagasta in Chile. These are all regular ports of call of the steamers between Panama and Valparaiso. From these ports there is railroad communication to Bolivia.

## *SUPPLEMENTARY READING*

BOLIVIA, THE CENTRAL HIGHWAY OF SOUTH AMERICA *By M. R. Wright*

BOLIVIA *By P. Walle*

PLATEAU PEOPLES OF SOUTH AMERICA *By A. A. Adams*

ACROSS THE ANDES *By C. J. Post*

THE SOUTH AMERICANS *By W. H. Koebel*

A SEARCH FOR THE APEX OF AMERICA *By Annie S. Peck*

THE SOUTH AMERICAN TOUR *By Annie S. Peck*

SOUTH AMERICA *By James Bryce*

THE BOLIVIAN ANDES *By Sir Martin Conway*

*** Information concerning the above books may be had on application to the Editor of The Mentor.

# THE OPEN LETTER

Let me tell you about our daily mail. We get letters of appreciation and letters of suggestion—hundreds of both kinds. Many of them are addressed to the "Editor of The Mentor," others to "Dear Mr. Editor"—and some to "Mr. Moffat." I like the last form best, for I know that when a member of The Mentor Association writes in a personal way, with a message of encouragement or a valuable suggestion, The Mentor has found a real friend. I like to see the spirit of personal interest growing in our daily mail. It is the best assurance of the vitality of The Mentor Idea that we could have. Fellowship spirit is the soul of all mutual endeavor.

★ ★ ★

It is pleasing to see how close an interest some of our members take in the details of The Mentor work. The following letter came to me a day or so ago—and it is too good to keep to myself.

"*My dear Mr. Moffat:* When I opened the Hawaiian number of The Mentor, I was delighted to find a greeting from you on the inside of the front cover page. Now that you have moved over there, why don't you stay? Of course, I don't know anything about the workings of an editorial office, and it may mean a furious amount of trouble. You might have to move your desk and your whole staff, and even have to get out a new copyright, but from an outsider's point of view the move looks easy. And to my way of thinking the front of the magazine is the place for you anyway—if you will permit me to say so. There you seem to stand as a host at the threshold, offering a welcome to guests before they enter." *SYLVIA.*

★ ★ ★

"Who is Sylvia? What is she?"—so Shakespeare and Schubert sang. And if they couldn't tell who Sylvia was, how can I? Of one thing I feel sure: she is a faithful reader of The Mentor, for she has taken note of our goings and comings, and our varied forms of editorial expression. The notion of my being the "host" is an inviting one. It is a role that one should be proud to fill, especially when the feast to which he invites his guests is the wealth of the world's knowledge. The thought of assuming that role, however, is a bit staggering. Thanks, Miss Sylvia, but perhaps I had better play the more generally useful part of planning, preparing and making up The Mentor feast. Your welcome to the second cover page is appreciated. I have been there many times before, however, when the page has borne no signature. No number of The Mentor appears, Miss Sylvia, without my being around somewhere. I have no preference for one particular page. I find occupation and joy on every page of The Mentor from cover to cover.

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Here are some of the things that we do in reply to letters.

We answer questions in the various fields of knowledge. We look up sources of information for our readers and give them full replies. We have just mailed a letter in which answers were made to historical questions that called for a morning's research by one of our staff.

We supply programs for reading clubs and lay out schedules for a whole season of meetings.

We supply material extracted from reference works for the benefit of members who are pursuing courses of reading.

We occasionally read essays or papers that have been prepared by members, and offer helpful editorial suggestions. Aside from club work, we lay out reading courses for private individuals who are pursuing special studies.

In some cases, where a member lives in a remote spot and cannot conveniently obtain books, we get them for the member at publisher's prices. Occasionally, where books could not be had in the market, we have lent copies from our library.

We give full information and service in art, telling our readers where and how to get good pictures—we also give travel information.

These are but a few of the things that we do. We have a booklet in which we describe The Mentor Service. Send for it. If you have not had the benefit of our service, you will be surprised to see how wide and varied it is.

★ ★ ★

The Prize Contest Letters have been coming in fast. There are so many good ones that it will be difficult to make a choice. I am going to print extracts from some of them. A part of the first letter appears on the opposite page. It tells of The Mentor as a *friend.* Could there be any happier note to begin with than that? Other letters will tell of the many ways in which The Mentor is or can be made valuable in home, school and social life. The story of one reader will help another, and the sum total of the information will be of benefit to all.

W. D. Moffat

EDITOR

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RUSSIAN WEDDING FEAST. By Konstantin Makovsky

ONE

BEFORE the time of Peter the Great, when the old Boyar (better class) families of Russia were at the height of their power and wealth, they often surpassed the emperors in the display that they made at their wedding feasts. Precious jewels, plate, silver and golden goblets, all were called upon to testify to the fame of the house, to prove its hospitality, and to ornament and beautify the happy day of family history.

Betrothals in Russia in the time of the Boyars were frequently made by the parents for their children while these were still quite young. The daughter lived in strictest retirement, associating only with her parents and attendants. When the wedding day approached, the girl received a guardian, or Lady of Ceremony—usually an elderly relative—who was the intimate adviser of the young bride and took great pains that the ancient traditional rules should be strictly observed. A bride and groom were united in marriage with a great deal of ceremony.

Makovsky's (Mah-kov'-sky) most famous painting, "A Russian Wedding Feast of the Seventeenth Century," shows the first appearance together of the newly married pair. The young husband and wife have entered the room, and stand at the head of the table. He now, with admiration and tenderest love, for the first time, beholds her unveiled. Sympathizing with her embarrassment, he gently gazes into the blushing face of her who is to be his life's companion, while she, with drooping eyes, cannot look up at him. The company around the table greet them, and wait with filled cups to drink to their happiness, when the young husband shall have given his wife the husband-kiss. The timid bride, sensitive to being the subject of curiosity, conscious that every eye rests on her, a picture of innocence and bashfulness, hesitates—the men urging, while the women, pleased with her modesty, encourage her with loving words. Even her guardian tenderly ushers her onward, pleading earnestly in favor of the old custom. At the lower end of the table a little group is merrily enjoying the joke of the silken slipper of the bride, which they have obtained and hidden.

The most interesting point about this famous painting is the fact that each face reflects some different human emotion. We may very easily distinguish love, bashfulness, innocence, jealousy, carelessness, sorrow, humor and pride. Very dramatic also are the pose and disposition of the figures. Considered simply as a work of art, apart from its interest as a vital reminiscence of the Russia of over two hundred years ago, the painting has many distinct points of excellence. It is realistic, and yet reveals poetic imagination. There is a masterly delineation of detail. It has been called "a fragrant breath across the centuries from an epoch in which romance was still chivalric."

This painting was awarded the highest prize, the Medaille d'Honneur, at the International Exposition of 1885 at Antwerp, Belgium. The Tsar of Russia wanted to buy the painting, but C. W. Schumann, the jewel merchant of New York City, overbid him and secured it. It has been said that the artist got into a great deal of trouble because of this.

Konstantin Makovsky was born in 1839 at Moscow. He entered the academy at Petrograd in 1858. It was in 1885 that he exhibited "The Russian Wedding Feast." Two years later, at the order of Mr. C. W. Schumann, he painted "Choosing the Bride." Makovsky's pictures will always remain a monument of the expressions of a definite period of Russian culture. Makovsky died in Petrograd on October 25, 1915, as the result of a street accident.

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BURNING OF THE KREMLIN, MOSCOW. By Vasili Vasilyevich Vereshchagin

A GREAT many Russian artists of the last century came from the people, and were therefore cut off from association with the nobility. Vereshchagin (Ve-resh-chah'-gin), on the other hand, was an aristocrat by birth; and for this reason his art was very influential. In addition to being an artist, he was a soldier and traveler. He was born at Cherepovets (che'-re-po-vetz) in the province of Novgorod, on October 26, 1842. His father was a Russian landowner of noble birth. When Vereshchagin was eight years old, he was sent to Tsarskoye Selo to enter the Alexander Cadet Corps. Three years later he entered the naval school at Petrograd. His first voyage was made in 1858. From this naval school he graduated at the head of his class; but immediately after graduation he left the navy to begin the study of drawing. In 1863 he won a medal from the academy at Petrograd for his painting, "Ulysses Slaying the Suitors." The next year Vereshchagin went to Paris, where he studied at the École des Beaux Arts under Gérôme. Two years later, in the Paris Salon of 1866, he exhibited a drawing, "Doukhobors Chanting Their Songs."

Then Vereshchagin went with General Kauffmann's expedition to Turkestan. He was at the siege of Samarkand and won the Cross of Saint George.

Vereshchagin was a great traveler. In 1869 he traveled through Turkestan and in 1873 through the Himalayas, India and Thibet. He also worked hard at his painting in Paris and Munich, and exhibited some of his Turkestan pictures in Petrograd in 1874. Two of these were afterward suppressed because of complaints by Russian soldiers. These were "The Apotheosis of War," showing a pyramid of skulls dedicated "to all conquerors, past, present and to come"; and "Left Behind," a painting of a dying soldier deserted by his companions.

The artist served with the Russian army in the campaign of 1877 during the Russo-Turkish War. He was present at the crossing of the Shipka Pass, and at the siege of Plehvna, where his brother was killed. Vereshchagin himself was severely wounded during the preparations for the crossing of the Danube near Rustchuk. At the end of the war he acted as secretary to General Skobelev, at San Stefano, during negotiations for peace.

After the Russo-Turkish War he settled at Munich. There he put out so many war pictures that he was accused of employing assistants. The subjects of his pictures were sensational; by them he hoped to promote peace through showing the horrors of war. These paintings attracted a great public—in Paris, London, Berlin, Dresden, Vienna, and various cities of the United States. His series of three pictures of a Roman execution (the Crucifixion); of Sepoys blown from the guns in India; and of the execution of the Nihilists in Petrograd aroused a great deal of discussion.

In 1884 Vereshchagin traveled in India, Syria and Palestine. These travels furnished him with subjects for his paintings from the New Testament. It is probable that Tolstoy's book, "War and Peace," inspired his "1812" series of Napoleon's Russian campaign, which were painted in 1893 at Moscow, where Vereshchagin was living at the time.

The artist went to the Far East during the Chino-Japanese War, and also accompanied the American troops to the Philippines. When the Russo-Japanese War broke out, he accompanied the Russian troops to Manchuria. He was on the Russian flagship *Petropavlovsk* when it was sunk off Port Arthur on April 13, 1904. Vereshchagin was drowned. His last work, a picture of a council of war presided over by Admiral Makarov, was recovered almost uninjured.

Vereshchagin was a typical Russian nobleman. His views were broad and his intentions were innately fine. He was absolutely an alien to petty and narrow patriotism. He was the Russian painter who achieved the greatest popularity outside of his own country, probably for the reason that he treated Russian themes from the viewpoint of a man of Western culture. He was interested in ideas, but rather indifferent to form. His paintings will always hold a distinguished place in the history of Russian art.

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IN THE TRETIAKOV GALLERY, MOSCOW

CHURCH PARADE IN KURSK. By Ilya Yefimovich Repin

THE life of Ilya (Elias) Yefimovich Repin (Re′-pin) is a typical example of the triumph of genius and ambition over poverty and lowly birth. He succeeded in spite of everything; and his development can be traced plainly from the poor, uneducated apprentice painter of saints to the recognized artist who drew the "Bargemen of the Volga" and the "Cossacks' Reply to the Sultan."

Repin was born in 1844 at Tschuguev in the department of Kharkov in Russia. His parents were weighed down by poverty, and in consequence the boy's education was terribly neglected. He was bound to be an artist, however, and apprenticed himself to a painter of saints named Bunakov. Here he remained three years, earning his living by this humble craft and learning the rudiments of art. Finally, in 1863, he obtained a studentship at the Academy of Fine Arts in Petrograd. There he remained six years, working hard and showing steady improvement in his chosen career. He won a gold medal, and at last secured a traveling scholarship, which enabled him to visit France and Italy.

There Repin acquired his remarkable technic without losing his national traits. He did not stay long in these countries, however, but soon returned to Russia and devoted himself exclusively to subjects having strong Russian characteristics. He soon established his claim to being the greatest painter of his country by producing the remarkable picture, "The Bargemen of the Volga." He also painted portraits of all the prominent men of his time. It is in these portraits that some of his best work lies

At this time Repin was concerning himself more with the story of what he was painting than with the technic and color effects. He had a gift for grasping things in a firm and interesting manner. Some of his paintings portray great cleverness and dexterity.

Two of his historical paintings are famous the world over. The one called "Ivan the Terrible and His Son" is pathetic and at the same time horrible; but it has great power. "The Zaporogian Cossacks," which is known as "The Cossacks' Reply to the Sultan," has for its theme the story of how the Zaporogian Cossacks sent a jeering reply to Sultan Mahmud IV. However, instead of being altogether a historical picture, this is more of a character painting. Repin, being a Cossack himself, knows the Cossack nature. He observed Cossack scenes from his childhood. It was only necessary for him to gather together his impressions and to put them into one picture.

In 1894 Repin became professor of historical painting at the Petrograd Academy. He is undoubtedly one of the great artists of his time in Russia.

Repin's pictures were not drawn with any such definite purpose as those of Vereshchagin; in fact, they rather seem to offset them. Vereshchagin pled for peace by showing the horrors of war; Repin seems to endeavor to justify revolution by picturing the terrible oppression of the masses. This same sad note of oppression is always present in his pictures of the Russian people. He was the first Russian artist to paint subjects of contemporary life and work. His art is simple but sympathetic, and his pictures hold something of the melancholy of Russian songs. Among his best known portraits are those of Glinka and Rubinstein, the Russian composers, and Count Leo Tolstoy, the writer. At Moscow the Tretiakov Gallery contains a very large collection of his work.

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STATUE OF IVAN THE TERRIBLE. By Marc Antokolsky

IVAN IV, Tsar of Russia, or Muscovy, as it was then called, well deserved the surname of "The Terrible." His really able character was marred by a neurotic strain of frightfulness that seemed to drive him to the most hideous crimes. He began his reign by literally throwing to the dogs the last of his boyar advisers; continued it by war and bloody murders; and brought it to a close by assuming at the last moment the hood of the strictest order of hermits, dying as the Monk Jonah. The most terrible crime of his whole reign however, was the murder of his son. It was in November, 1580, that the Tsar, in a fit of ungovernable fury at some contradiction, struck his eldest surviving son, Ivan, a prince of rare promise whom he loved devotedly, a blow that proved fatal. After this he was inconsolable. In an agony of remorse he would have abdicated; but his courtiers would not permit it.

Ivan the Terrible was born on August 25, 1530. When he was only fourteen years old he took the government into his own hands; and on January 16, 1547, he had himself crowned the first Russian Tsar, something that previous Russian rulers had never dared to do.

Ivan's private life as a youth was unspeakably abominable, but from 1550 to 1560 he came under the influence of several good men of his court. In 1552 he annexed Kazan, and two years later Astrakhan.

During the last part of Ivan's reign, the influence of the good men over him waned. He lived in an atmosphere of terror, imagining that everyone wanted to kill him. One of his most terrible murders was that of St. Philip, a saintly man. Shortly after, Ivan completely destroyed the second wealthiest city in the country, Great Novgorod. For five weeks he systematically and deliberately, day after day, massacred batches of every class of the population. Every monastery, church, manor house, warehouse, and farm within a circle of one hundred miles was then wrecked, plundered and left roofless.

Three years after the death of his son, Ivan, on March 18, 1584, while playing chess, suddenly fell backwards in his chair, and was removed to his bed in a dying condition.

One of the most powerful characterizations of Ivan the Terrible is the statue by Marc Antokolksy (An-to-kol'-sky). This sculptor was a Jew, and was born in 1845. He studied first at the St. Petersburg (Petrograd) Academy. The Academy at the time was in a state of complete decay. Soon, however, a number of very gifted students began to work there. One of them was M. V. Praklov, the idealist, who soon began to deliver certain lectures on art which excited keen interest among the young workers. Antokolsky failed to come under their influence; the reason for this being his close friendship with the painter Repin, with whom he worked much.

Becoming dissatisfied with the St. Petersburg Academy, Antokolsky tried the Berlin Academy of Fine Arts. However, he found it ruled by the same routine and returned before long to Petrograd. Within a short time he executed the statue of Ivan the Terrible, which brought him his first fame. This really was the starting point of Russian sculpture. The Russian critic Starsov called the statué, "The Torturer Tortured." This work expresses the whole strange psychology of the Tsar.

Antokolsky always considered his statue of Spinoza to be his finest achievement. "I have put into this statue," he wrote, "all that is best in me. In the hard moments of life, I can find peace only before this work."

Equally beautiful, however, is "The Christian Martyr." The sculptor in this work definitely broke all the fetters of tradition. The martyr is an ugly deformed woman, tortured and suffering; but so beautiful is the sentiment, expressed under the influence of religious ecstasy, that her very soul seems to rise above it all.

Toward the end of his life Antokolsky became less independent, and the robustness of his work disappeared. Some of his later works were only the commonplaces of the successful popular artist. He died in 1902.

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RUSSIAN painting of the Western type began with the reign of Peter the Great. Before his time the Byzantine style dominated the art of Muscovy. Naturally, landscape painting felt this change along with the other branches of art. Among the early landscape artists was Alexey Byelsky, who was in his time known as a stage decorator. Only his oil paintings, however, have come down to us; and they show an extraordinary height of attainment.

Under Catherine the Great three landscape painters gained prominence. They were Semyon Shchedrin, Fyodor Alexeyev and Mikhail Ivanov. Shchedrin, who was born in 1745 and died in 1804, had no great talent. Some of his pictures and paintings in water color were executed in almost a childish fashion; but a great number of his works are distinguished by a haunting charm and justify the fame he enjoyed. He knew how to handle a landscape so as to produce a striking effect.

Ivanov (Ee-vah'-nov) (1748—1823) was greater than Shchedrin. He drew well and was a master of perspective. Nevertheless, his works are not as attractive as those of Shchedrin, for there is too much skill and too little attention to nature in them.

Greater than both these men was Alexeyev (Alex-eh'-yev) (1753—1824). He was one of the best masters of the whole Russian school. His wonderfully gorgeous picture, "The Quay of the Neva," is his masterpiece.

These men all belonged to the eighteenth century. After them came those of the nineteenth century, who kept up the landscape traditions of Russia. They were not landscape painters such as Corot. They were men who might be called "view painters"; that is, they drew definite localities. Very little poetry was introduced into their work. Among these artists belong Galaktionov, Martynov, Maxim Vorobyov, Alexander Bryullov, Sylvester Shchedrin, M. Lebedev, Fricke and others. The first four named are the most noteworthy.

Galaktionov (Ga-lak-ti-o'-nov) (1799—1854) liked to paint urban landscapes rather than parks and meadows. His pictures reflect the spirit of the time of Tsar Alexander I, who took more interest in cities, camps and campaigns than in a life in the lap of nature.

Martynov (Mar-tyn'-ov) (1768—1826) traveled widely, but his paintings were rather commonplace. Nevertheless, his drawings of scenes in Petrograd are worth while.

Maxim Vorobyov (Vo-rob-yov') (1787—1855) was a real master and one of the most renowned artists of his time. He had admirable skill and his conceptions were poetic. In addition to being an excellent artist, he was a good violinist. Probably his most charming pictures are those showing the fantastic charm of moonlight effects and the melancholy of white June nights.

During the rest of the nineteenth century Russian landscape painting followed two paths. One school consisted of artists who were "view painters" and drew definite localities; the other endeavored to portray the intimate and poetic character of nature. The artists of the second school are infinitely more interesting than those of the first.

Sylvester Shchedrin (Shched-rin') (1791—1830) belonged to the first school. He was not a poet at heart, but a painter who copied beautiful scenes. Nevertheless, he was one of the first Russian masters.

Fate was pitiless to another great Russian landscape painter, M. Lebedev (Le'-be-dev), who died in 1868 at the age of twenty-four. He had hardly time to do much work, but that which he did was excellent.

Other still later Russian landscape painters of note were Peter Sokolov, Ayvasovsky, Savrasov, Fyodor Vasilyev, B. D Polyenov, A. Kuindzhi; and later on Sudkovsky, Klever, Dyuker and Orlovsky.

The artist Levitan (Le-vi-tan') (1861—1900) was one of the most important Russian landscape masters. His landscapes to some extent always told a story. He became the father of an entire school of landscape painting. To this is due most of his importance in the history of Russian art. He discovered the peculiar charm of Russian landscape "moods." He showed the charm of humble poverty, the sadness of the Russian autumn, and he painted human beings permeated with deep emotion. His most gifted followers are Pereplyotchykov, Yuon, Zhukovsky, Dosyekin and Kalmykov.

During the last part of the nineteenth century Moscow produced several other artists who furthered the development of Russian landscape painting. They were Nesterov, who discovered the gloomy solemnity of the northern forests; Syerov, who was a man of unusual sincerity; and Korovin, who is still living and possesses a great and delicate talent, although somewhat unbalanced.

Ivan Velts, whose painting "In the Spring" is reproduced on the other side, is one of the most poetic of artists. This picture showing the chill dreariness of a spring thaw, is powerfully descriptive. It is a typical landscape of Russia.

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CATHEDRAL OF ST. VLADIMIR, KIEV

THE VIRGIN. By Victor Vasnetsov

RELIGIOUS painting has always held a place of high importance in Russian art. When the style of Russian painting changed from the Byzantine type to the Western style, it was only in church painting that the old style persisted for any length of time. However, even before the time of Peter the Great this branch of Russian painting had lost its original and traditional character. The Russian icon painting of the seventeenth century having begun to free itself from the Byzantine style and becoming more national in its character, had then turned aside and acquired a German bent.

The church had offered no resistance to this, although it strongly upheld the integrity of Byzantine tradition as far as the outward form of the icons went—for instance, in subject matter, postures and grouping.

Of all the Russian religious painters Alexander I. Ivanov (1806—1858) is considered the greatest. He was a man of deep seriousness, of a truly mystical nature, and of a penetrating vision. He was a son of Andrey Ivanov, who was a professor at the Petrograd Academy. Alexander, therefore, spent his youth in the atmosphere of academic scholasticism: Before his trip abroad he led a humdrum existence. At last, however, in 1831, young Ivanov was sent to Rome by the Society of Encouragement of Russian Artists. There he remained for over twenty-five years, returning to Russia only a month before his death.

Ivanov found himself only in the very last years of his life. One of his most famous paintings is called "Christ appearing before the People." This work cost him years of effort; but in it there is a reflection of great artistic power. Death bore him away in the most significant period of his life.

Nicolay Gay (1831—1894) may be looked upon as Ivanov's successor; yet his whole style differs essentially from Ivanov's. He did not enter the Petrograd Academy until about the middle of the nineteenth century. In his art he purposely seeks for the unbeautiful. For instance, his picture called "The Crucfixion" is monstrous in its ugliness, but powerful in its conception. He strove to depict what appeared to him as the truth. The picture is repugnant, but quivering with life.

Kramskoy (Krahm-skoy') (1857—1887) was another follower of Ivanov to a certain extent. He was a realist in intellect; yet in his nature there always remained a spark of religious intuition and mystical longing. His picture called "Christ in the Desert" is one of his most famous pictures; yet it lacks conviction, and there is the absence of a definite idea.

The most conspicuous religious painter of modern Russia is Victor Vasnetsov (Vassne-tsov'). His aim has been to reproduce the purely Russian. He has succeeded to some extent because of his humble birth; due to this he is familiar with the ideas of the people. He works in the Byzantine manner with broad decorative effects and bright color. He is a gifted, lively and impressionable artist. His religious painting is a successful imitation of the well-established rules of Byzantine and old Russian iconography. He lives in Moscow, and in the living room of his home hangs the original of his beautiful picture, "Madonna and Child." This picture is the most celebrated modern icon of the Madonna in Russia.

Mikhail Nesterov (Ne'-ste-rov), another Russian religious painter, excels in his landscapes. Many of his pictures, however, are full of commonplace and badly executed figures, which he has tried hard to make seem sacred and touching.

The only artist of all the group of Russian religious painters who really approaches Ivanov in nature and execution, however, is Vrubel (Vroo'-bel). Both Vrubel and Ivanov show in their work the same passion, the same delicate penetration into the mysteries of beauty and the same wonderful technical skill. Vrubel died in 1910, and his last years were darkened by mental disease. For this reason his work has been discredited to a certain extent in Russia; yet, in truth, of all the artists of the last twenty years Vrubel alone succeeded in creating for himself a real technique. His life was bitter, and an almost continuous failure. The public was unresponsive to his efforts; and this indifference sapped his strength and weakened his mind. Through all his painting, however, shines the true artistic flame.

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